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Columbia College Chicago

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THE CHRONICLE

OF COLUMBIA COLLEGE CHICAGO

VOL. XXX, No. 16

February 17, 1997

A 'Sylvan' setting for an urban school

By Michelle S. DuFour
Assistant Features Editor

A new Sylvan Learning Center, one of several pilot programs throughout the nation, will be opening this week in room 311 of the Wabash Building.

The learning center is unique because, unlike the in-house programs, Columbia has contracted with Sylvan, which is a for-profit operation.

Sylvan Learning Centers began in the mid-70s, with its roots in remedial instruction. Then in the 80s, Sylvan started providing services for businesses, and it has only been in the last couple of years that Sylvan has provided services for colleges. Now, Sylvan is known for providing quality, individualized programs for learners of all ages and skills, said Mark Starkovich, Director of the Sylvan College Studies Center.

The only other colleges involved in the Sylvan Learning program are Towson State in Maryland and Howard University, Starkovich said. "And certain schools in Texas are planning in the next couple of months to do as Columbia is doing here: to provide services to students to do better in their course work."

As part of several pilot programs, the Sylvan learning center will be evaluated after this semester "...to see if the benefits of this service equal or surpass the ones of other

programs," Starkovich said.

"Columbia has always had a long history of trying to provide for its students," said Caroline Latta, Academic Dean. "And one of the things that came about from the examinations in the fall is that, as of next year Columbia will require new students to take three years of math."

So with that in mind, the school hypothesized that students will need help to meet this requirement.

Although there are also two pilot programs in the math and science department, the school thought they would take advantage of outside programs offered, Latta said.

Based on the testing, "...there are students who would benefit from help in both math and reading," Latta said. And since Sylvan has workshops in math, reading, writing and spelling, "we decided to examine how this approach reaches students versus in-house programs."

Along with the in-house programs, the Sylvan Learning Center costs nothing for students. No college credit is given for being in the program. However, if a student completes the program they will receive \$300 credit for the fall semester.

"We know that schedules are tight, but you have to find free-time to take advantage of the programs available," Latta said. "So we decided that if students complete the 13- or 14-week Sylvan program, we will give them \$300 towards fall tuition."

"It's a win-win situation," Starkovich said.

Sylvan had a representative at registration where students showed interest in the program. "Initially, though,

See Center, next page



Photo by Blair Fredrick
The acclaimed Buto-Sha Tenkei performed last week at Columbia's Dance Center. See story, page 6.

It's in the mail...

Late mail permit payment gives Columbia's own 'Pony Express' the same bad rep as the USPS

By Robert Stevenson
Opinion Editor

If you have been wondering why your financial aid information is not complete, there is a reason why.

On January 14, the Business reply permit, which allows postage-paid envelopes to be delivered to Columbia, expired. The problem wasn't caught until mailroom staff noticed that no postage-paid mail was coming in. The result was a three week delay on much of the incoming mail—including many Columbia students' financial aid information.

"I'm not taking this lightly," said Bob Keck, mail room coordinator.

After noticing the mail problem, Keck called the Loop Station Post Office at 211 S. Clark St. He said the post office told him the permit had expired in mid-January and that they had left a message informing the mail room.

"I never received a call and the other staff people didn't either," Keck said.

"This has never happened since I've been here," added Keck, who has been in the mailroom for six years.

Keck had a check cut to pay for the permit and the accounting fees. He arrived at the post office after 4:30 PM on Jan. 31, but the window had closed and he could not pay at that time. On Monday, Feb. 3, he paid the bill and on Tuesday, Feb. 4, the business reply mail started to arrive.

For three days the reception desk opened the mail that was coming in, mostly postmarked from January 14 through January 31. Financial aid advisors were swamped with promissory notes, award letters and even applications for financial aid.

"Three weeks of mail showed up over three to four days. All we did was open mail," said John Olino, Director of Financial Aid.

"This is very unfortunate from a strictly financial aid and student services point of view," Olino said.

He added that this couldn't have happened at a worse time. Financial aid advisors were dealing with registration, 1996-1997 applications and 1997-1998 renewal applications coming in. Much of the business reply mail requires a response from the Advisors.

As of this past week, the office has caught up with the mail, but advisors still have a backlog of work to deal with because of the delayed mail.

"We have had a lot of complaints from students at the front desk because it (student information) was held up at the post office," added Marlieta Davis, Financial Aid receptionist.

Olinio said he doesn't believe in wasting time on placing blame, but instead would rather work to solve the problem. He also said that now that Keck knows about this, it will never happen again.

Out with old, in with new: A guide to class

By Sheryl Tirol
Correspondent

With the Spring '97 semester already underway, new changes are arising, especially in the curriculum.

Due to low enrollment, many classes or certain sections were cancelled. But, at the same time, some departments added new classes to their curriculum, thus revising their program.

Spring semester at Columbia tends to be a time where not as many students decide to take classes, therefore enrollment is dramatically lower.

In some cases, the faculty must use the spaces that's available, and if a room is only offered during a certain day or time, scheduling can become problematic.

And if instructors need equipment, as most departments teachers do, accommodations must be made.

Chairman of the Academic Computing Department Rebecca Courington said the main reason was the lack of enrollment, as did many of other faculty members.

The Academic Computer Department cancelled the following: Experimental Imaging, Computer Illustration, CD ROM Multimedia Workshop, Computer Controlled Installation Environment and Creative Presentation Graphics.

But with that the Academic Computing Department added new classes to their program, they are: Computer Programming for Interactive Multimedia, Digital Video for Multimedia Productions and Digital Video for Seminar. Another department that also had a low enrollment was the Science and Math Department. Classes cancelled in this department were: Carbon Connection (Chemistry), one section of Chemistry and Daily Life, Genetics, one section of Planetary Geology, two sections of Elementary Algebra, one section of Intermediate Algebra, one section of Electronics for Audio Lab and Science of Acoustics II. Chairman of the Math and Science Dept. Charles Cannon also said that it was due to a low number and because they could only run one section of certain classes, but it was not conducive to run both of the same classes.

Lisa Martain, faculty member of the Dance Dept., also said that they had to cancel some classes but only a few were: Beginning Technique, African Dance Forms, Jazz III and Beginning Tap (although new sections were added to accommodate for certain classes).

The Marketing Dept. had 13 cancellations in classes but also opened up three new classes: Database Marketing,

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HOW'S YOUR STEAK?

Is there really such a thing as Generation X?

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Columbia grad earns "reel" success at Sundance Film Festival with "love jones"

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Columbia students get condoms for Valentine's Day

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THE CHRONICLE

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Student Life hands out Valentine's condoms to Columbia students

The office's Annual Valentine's Day event goes well—for another year

By Edwina Orange
Staff Writer

This year's annual Sexual Transmitted Disease Awareness Day held on Feb. 13, offered more than 4,000 STD protection packets for students.

For the past five years, the Student Life Organization has been serving the school's community with these helpful packets to protect the one you're with for Valentine's Day.

"Overwhelmingly positive," said Janet Talbot, director of Academic Advising, of the reaction made by the students as the information circulated through the main lobby of the Wabash building.

The packets contained various STD information, condoms and chocolates.

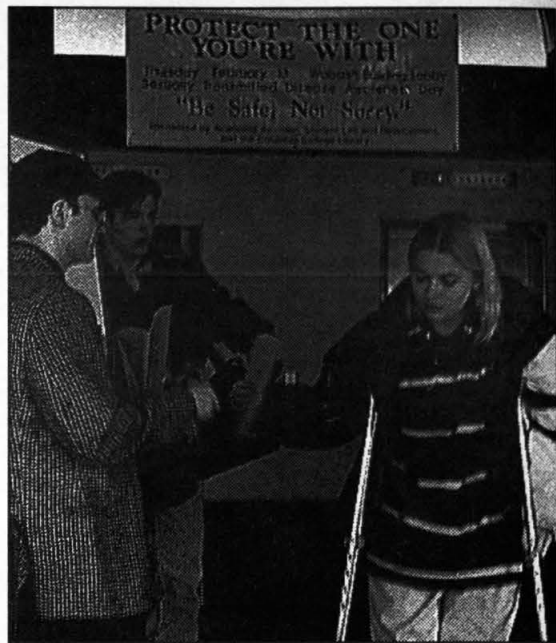
"Students get very excited and the chocolate is the attrac-

tion," said Madeline Roman-Vargas, assistant to the dean of student life. "It's the perfect gift and the safest gift for the weekend," said Michael Carter, a sophomore film student.

Planned Parenthood, Columbia's library and the Academic Advising Office were among other organizations that assist student life in making it possible for them to learn more about STDs and abstinence.

"I think that it's a good thing because it promotes sexual awareness for Valentine's Day weekend," said Becky Igleski, a junior transfer student.

At right: Students receive free Valentine's Day packets on Feb. 13 in the Wabash Building's lobby.



Curriculum, from page 1

Marketing Decision Making and Interactive Advertising. Sherlene Shaw, department supervisor, commented on the revisions: "The new labs that were built enabled us to offer some new courses, such as the Database Marketing and the other two courses we tried to offer more to fit into the curriculum."

Although there are some departments who feel they had good enrollment, such as the Radio and Sound Department, where they have just been doing revisions in their program with one in particular, Digital Editing. In the Early Childhood Education program, the new class added was Intro. to Policy issues in Early Childhood Education, but no cancellation came through their way in the program.

The management department cancellations in the following classes were: Investments Portfolio Management, Record Mixing, one section of Accounting I and one section of Business Principle.

The Television Department didn't suffer through too many cancellations and is focusing more on new technology and reconstruction.

The journalism departments only had 3 class cancellations: one section of Intro to Mass Media, Advanced Article Writing and Topics: Science and the Media.

In the Theatre Dept. two sections of Acting I, Advanced Costume Design and one section of Third Year Acting classes were cancelled.

The Fashion Design Dept. cancelled Fashion Theory and Practice, but also added new is CAD: Fashion Presentation, a computer based class that creates textile designs, color stories, story board design and creates designing knits and weavers.

The main focus for the Fashion Design Dept. is expanding and developing more extensive computer programs.

Although many cancellations occurred this semester, there were still new additions to the curriculum and for the English

Department there are 3 new added classes. Even though they had 5 cancelled classes, the new ones will hopefully be successful.

The new classes added are: Literature of the Vietnam War, taught by Tom Nawrocki (the course covers short stories, poetry with experiences related to the Vietnam War), Reading Comprehension and the Seminar on Jane Austen, taught by English Chairman Garnett Kilberg Cohen. This class looks at the 5 major novels of Austen, letters, her life and her time period.

"It's a lot of fun. I've read a lot of Jane Austen biographies and, doing that, you feel immersed in her time. I feel like I'm in the 1800's," commented Cohen. One of the highlights of the course will be bringing Chicago actress Kelly Nespor to class to act out various scenes from Austen's novels in April.

Although the enrollment was low this semester there is still some hope in the new arriving classes.

A summary of cancelled classes, by department (information provided by the Records Office):

Art and Design: 15
Photography: 4
Management: 17
Theatre/Music: 24
Dance: 5
Academic Computing: 10
Interpreter Training: 6
Television: 7
Radio/Sound: 12
Liberal Education: 8
English: 9
Journalism: 3
Marketing: 10
Fiction Writing: 8
Freshman Seminar (1 section)

Center, from page 1: The recent addition of Sylvan learning centers to Columbia seeks to rectify the problems of Open Admissions

many students were tested in the fall and the results of the tests were provided to Sylvan," Starkovich said. "And from that information those students were contacted."

So far, 165 students have shown interest in the program, Starkovich said. "We've tentatively slotted instruction time for about 65 of them, still needing to get in touch with all the others, but we've decided to wait until after add/drop so students have a better idea of their schedules."

The expectation for completion of Sylvan learning center program is about 40 hours of instruction for the semester.

"Depending on a student's schedule, they may come twice a week for an hour and half," Starkovich said. "But that varies upon student need."

Each student in the program has to be tested to determine a starting point, and from there, lessons will be devised for that student based on the results of the tests. There will be one on one instruction with a Sylvan instructor, and students will receive immediate feedback, Starkovich said.

"I think that one of the strengths of Columbia is the open-admissions policy," Latta said. "Everybody starts at a different place, but we can all get to the same goal. We want to keep Columbia as open and accessible to everyone, so we continuously test students to see which approach is working better."

The new Sylvan learning center will be open this week and will feature four computers,

This isn't a punitive program. It's meant to show that...we want students to get the best education they can."

**Academic Dean
Caroline Latta**

tables, chairs and work stations. A tentative open house is planned for the end of the month or the beginning of March, but students interested in the program

can still sign up by going to room 311 or by calling Ext. 5774.

"This isn't a punitive program," Latta said. "It's meant to show that we really do care and we want students to get the best education they can, and to stay here."

Caroline Latta also stressed that, if students would like to see a tutorial in subject, that does not already exist, to please let her know about it.

Coming in next week's Chronicle:

Ever heard of the "Poetry Slam"??

Did you know it was invented in Chicago?

Read about the Green Mill's Uptown Poetry Slam.

Every week, another venue of the Chicago Poetry Scene will be profiled—here.

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How's Your Steak?



With
John Henry Biederman

A short time ago, in ad offices not so far away

Star Wars. Phooey.

Really, space opera went out of style in literature...oh, around 1960 and Star Wars came out in the late '70s. And, even as a naive little dork, I couldn't rally behind a muppet-haired Mark Hamill as a macho hero or understand why, in a world with lasers and spaceships, people would bother dueling with glowing sticks.

These flaws aside, I do consider Star Wars entertaining, although I wouldn't pay full price to re-see it on the big screen because a washed-up director needs money. (Can you say, "Marketing scam"?) But I'm starting to loathe the flick because it's supposed to be a "Generation X" thing. And, regardless of when I was born, I'm not falling for that ploy.

If you consider yourself a member of Gen X, you ought to feel frostbite from the snow-job any time.

The whole Gen X concept is an attempt to eclipse the fact that we live in an age of relentless media proliferation. (And, strangely enough, part of our superficial "bond" is our resistance to marketing manipulation.) Never again will a major portion of any generation go nuts for an Elvis, or Beatles—even new music has become less of a youth thing because it's been marketed down our throats as such for so often. They called Kurt Cobain the voice of a generation, but c'mon! I liked his stuff, but he was mainly rehashing punk and, sorry, but a depressed, drug-addict musician is about as original as a wacky neighbor on a sitcom.

We have too many choices now. Sure, those desperate for identity will fall for it. They'll become "slackers" (losers) and think it's cool, they'll dress like lost characters from "The Addams Family," but there's a sizable portion of people around the ages of 20-30 that don't feel any bond, regardless of people's trumped-up attempts to create one. Myself included.

And another thing: How can Gen Xers complain that we have it so bad? It's almost impossible to starve to death in this country now and fascinating technologies are affordable and portable. And when people snivel about never being able to live as well as their parents, it really demonstrates how the Gen X scam is all about white people because many minority "Gen Xers" are feeling quite the opposite...

"Yeesh! Who put a lizard in your britches!"

It's my...er, good friend, Knuckles Von Chuckler, entering the Chronicle office.

"I just came by to introduce myself to all the new readers," he said. "I'm John's PR man."

"No, you're not."

"You gave me a promotion!"

"No! You're a nut. Get out of here!" I rise, bouncing into a wrestling stance.

"Maybe you need a massage! A real massage—none of that kinky Dick Morris stuff. Did you know my sister Buckles is a certified masseuse?"

"What do you want?"

"I told you. Oh, and I found some Ronald Reagan Shrinky Dinks at a garage sale you may want to play with. You're a conservative, right?"

"No. How many times do I have to..." I lunge at Knuckles.

He steps out of the way and helps himself to my coffee. "Well liberals are supposed to embrace Generation X. Coffee?"

"Why thank you..." I relax. "I don't feel I have to pick a..."

"Oh! I almost forgot to tell you! Nipsy has been spotted in the area, and he wants your gig again."

"As long as you're in my column, why don't you tell the folks who Nipsy is?"

"Nipsy is John's sensible...er evil twin. When I kidnapped...er, when John was missing for a while last semester, Nipsy took over as editor, but... Well, John came back and Nipsy vanished."

"I'm out of space, thanks to you. Hey—that's my coffee." I search for a nearby weapon...spy a stapler...

"This column is silly drivel anyway."

I drop, roll and staple the schmuck's foot to the floor.

"Man, I have to get going. Why did you staple your own foot to the floor?"

Ouch.

Will Nipsy attempt to conquer How's Your Steak? How will John handle the fear...

Don't be silly.

Tune in next week and find out!

You can now e-mail John at home--knkdpln@concentric.net. It's easy to remember: "Kinky Dolphin" (don't ask, long story) without vowels!

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HOW TO AVOID BECOMING A VICTIM**

BY J.J. BITTENBINDER

TUESDAY, FEBRUARY 25, 1997

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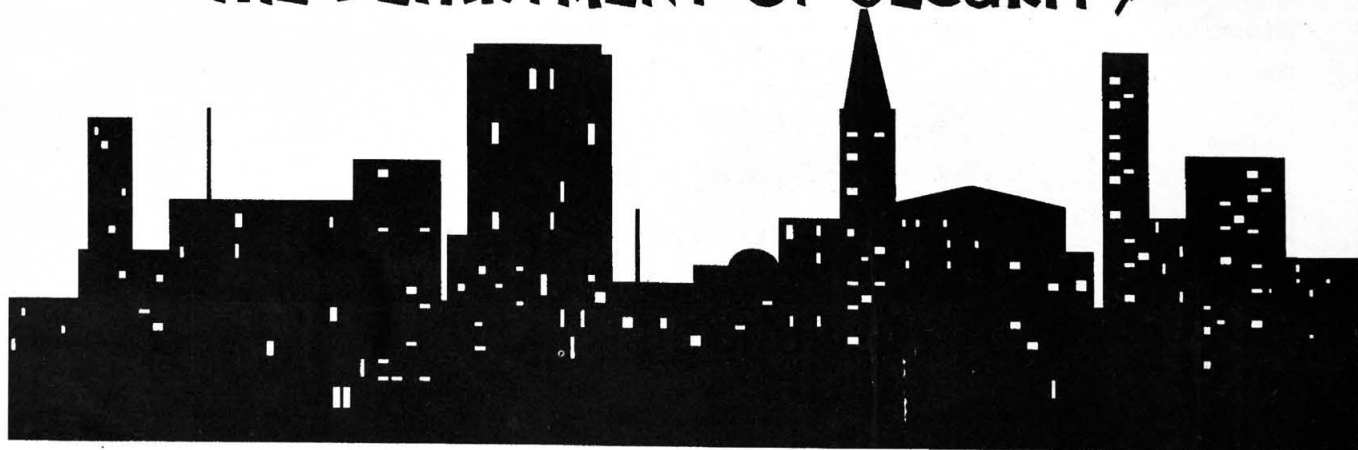
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Hot dorm food?

Administration may approve dormitory

By Chuck Jordan
Copy Editor

It has been over four years since Columbia's residence hall opened and plans are in the work for establishing a cafeteria and meal plan in the building.

Residence director, Daniel Betts said that he hopes to turn the 1st floor cafeteria into a place where students can eat three meals a day.

Betts said that he hopes the new cafeteria will provide a place where students can interact and eat quality meals.

In an effort to find out how students would feel about the idea and what foods they would prefer, a questionnaire was passed out to more than 100 of the hall's 350 residents.

Betts said that he believes there is an interest in this kind of program and that the results should strengthen his argument.

"We are currently looking at Dearborn Deli," said Betts. "They offer a healthy choice of salads, sandwiches and pastas."

Unlike many colleges, where room and board are tied together, the meal plan would be optional.

Betts said that he wants to give the students a choice because everyone has different eating habits. Students could schedule their meal plan around the way they eat.

Betts said that the ultimate goal would be to establish a cyber cafe, a place where people can drink coffee, eat and use computers. The cafe would be opened to everyone in the community. Betts feels that the cyber cafe would be a good become profitable for the college because area residents primarily fit into the cybercaffee demographic.

The plan calls for debit cards.

Students will have the cost of meals placed on their cards.

The college will have to approve the plan before it goes to the next step. Betts said that he is optimistic.

"If I can build a case, I can bring publicity to it [and administration will probably approve the cafeteria]. The college could benefit financially from it. All indicators point to it being sound," said Betts.

Scott Knudson, a senior film major, also believes that the cafeteria is a good idea.

"I think it is a good idea," said Knudson. "I'd love to go downstairs and eat. I'm afraid they might have trouble getting good help. Also I'm, afraid they won't be able to make good food at a reasonable price."

Amanda Robinson, a sophomore early childhood education major, said that she feels the cafeteria would be a good addition to the residence hall but she feels that the that \$15 a day isn't reasonable enough for her to take part in the program.

"One hundred five dollars [weekly cost of 3 meals a day] times 4 adds up to \$420 a month for food—that's rent money. I can buy groceries and save money," said Robinson.

Robinson said that she likes the idea of turning the cafeteria into a cyber cafe. She added that she would definately go to the cafe if it opened.

The cafe room is used for special events such as meetings and lucheons. The room was used as a restaurant by the previous owners so no major work would be needed to make a dining area out of it.

Betts said that he hopes to have the cafeteria will open by the fall semester of '97.

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Japanese dance troupe enchants through the dark side

This week the Dance Center of Columbia kicked off its first in a series of performances planned for The Japanese Contemporary Dance Festival, which will hold three more performances before March 16.

By Rui Kaneya
Staff writer

With their bodies covered in white makeup, members of Buto-Sha Tenkei perform at a glacial pace, executing every move—from the rolling of an eye to the subtle movement of their finger tips. They possess exceptional body control derived from their deep inner concentration to express their interpretation of butoh, an avant-garde dance that insinuates the dark side of emotions.

With its mastery of butoh, the dance company Buto-Sha Tenkei—"Heavenly Birds in the Sky"—displayed the arresting beauty of Japanese dance, which, since the creation of butoh, established itself as a leading force in the international world of contemporary dance.

Their performance Thursday was an opening act of a showcase of four groups performing over six-week period at the Dance Center of Columbia College, 4730 N. Sheridan Road.

The highly acclaimed Buto-Sha Tenkei are a part of three outstanding Japanese companies and a Japanese-American duo per-

forming in an ongoing Japanese Festival of Contemporary Dance, entitled "Shinpi No Bi—Mysterious Beauty."

The members of Buto-Sha Tenkei applied their unsparing interpretation of butoh into their work "Nocturne," a mystical wonder into the darkness of the night.

Only a few, including the performers themselves, seemed to understand the true meaning of butoh.

Butoh, in theory, is supposed to portray the Japanese society still marred by the scars of atomic bombs during the '60s and '70s, when Tatsui Hijikata created this new dance form.

For new generation of performers, the butoh seems to reflect something other than its own history.

"It's much lighter than that," explains Ebiisu Torii, one of the founders of Buto-Sha Tenkei. "For me, I don't understand [butoh], so I do it; we try to create the movement that comes out of ourselves."

Company's founders Matsuko Tanaka and Torii, former members of one of Japan's finest butoh companies, Dai Rakuda Kan, had spent over 20 years performing together when they formed Buto-Sha Tenkei in

1981.

Their work completely defies the conventional Western dance forms. White paints are used all over their bodies to better illuminate the facial expression and subtle movement of the body.

The music, which accentuates often-repetitious movements of butoh, is a seemingly unmixable fusion of Western classic, pop and traditional Japanese tunes by Masaru Soga.

Most of the audiences seemed stunned by what they saw and many were enchanted by the 80-minute performance.

Butoh unmistakably captured many fans in Chicago this weekend. It will surely impact many more people with three more groups yet to perform in this festival, which opened Feb. 13 and runs through March 22.

Uno Man, who will attempt to evolve the traditional style of butoh, will present the world premiere of "Shizuku" on Feb. 19-21. Eighty-year old veteran dance artist Miyako Shiga will be featured in this much awaited Chicago debut.

Kazuko Takemoto, a numerous awards winner for performance and choreography, will be the next to perform on March



and around the world, says Deborah Obalil, PR and marketing associate.

"The planning for [these events] happens years ahead of time," Obalil says. "Shirley Mordine, director, and Julie Simpson, executive director [of dance center], actively seek out the company that they think is high quality."

Last year the dance center invited Latin American companies from Brazil, Venezuela and Mexico.

This Japanese dance festival is the center's second installment in this academic year, following the DanceAfrica Chicago '96 held last fall.

Besides performances on the weekends, the Japanese Festival of Contemporary Dance offers additional festival activities, that include special youth workshops, master classes, community events, lecture demonstrations and preview performances.

Those activities are provided free to the public by the JFCD. A complete calendar of events is made available by the Dance Center of Columbia College at 773-989-3310.

6-8. This highly trained solo artist will make her Chicago debut with "Song of Memory" and "Peace of Mind."

Closing the festival is Eiko & Koma, the two winners of the MacArthur "Genius" fellowship.

The husband and wife team will present four works collectively titled "Memory" at the Museum of Contemporary Art on March 13-14 at 8 p.m. and March 15-16 at 3 p.m.

The Dance Center of Columbia College organized this festival as a part of the center's strenuous effort to bring in companies across the country

WE WANT YOU

Student Ambassadors to work the Spring 1997 Admissions Open House

When: Saturday, March 8, from 8:00 am to 4:00 pm

Must be articulate, enthusiastic, people-oriented and a currently-enrolled Columbia student.

\$55.00 for the day

Application available from the Associate Provost Office, 600 South Michigan, Room 300. Interviews will be conducted the week of February 24, 1997. Attendance at a training workshop is also required.

Call to all Columbia College Students: The Hokin Student Advisory Board

is now accepting and reviewing applications for the 96-97 school year. Comprised of a student representative from each academic department, the Hokin Advisory Board oversees the budget, policies, and procedures of the Hokin Center.

**ENHANCE YOUR LEADERSHIP SKILLS!
SERVE YOUR FELLOW STUDENTS!
GET INVOLVED!**

**In order to be considered for the Hokin Student Advisory Board,
you must meet these application requirements:**

- **Be an enrolled student**
- **Have a good academic standing**
- **Be a Sophomore or above**
- **Give a one year commitment**
- **Be available 5-10 hours a month**

The Hokin Center is a Multi-Media Arts Center,
created by a need for students to have a forum to exhibit and perform their work.

Pick up an application in the
Hokin Center Office 623 S. Wabash Building,
1st floor, or call 663-1600 x5696.

SHOOTS AND

LETTERS

DEPARTMENT



"All the nuts that are unfit to print elsewhere!"

This page rated SH--the discretion of a sense of humor is required. The opinions represented herein are not those of the college, Journalism Department, Chronicle or, in some cases, anybody in their right mind.

When sending correspondence to the Shoots And Letters Department, please also include your name and phone number for verification purposes. You can "write" us in the following ways: Mail: c/o Columbia College Chicago Chronicle, 623 S. Wabash Ave., Chicago, IL 60605; FAX: (312) 427-3920; e-mail: Chron96@interaccess.com; Web page message board: <http://www5.interaccess.com/chronicle>. We reserve the right to edit all submissions for length and clarity.

Mr. Optimism checks in

Remember, life is hell and College is worse but for heaven's sake stay away from romance or you'll get burnt....

Omid Keshkar
via the Chronicle Message Forum

Mr. Keshkar:
Hmm, so Poopy-Pants here had a negative experience in the realm of romance. Welcome to the club, pal. Just don't start penning massive manifestos and looking at Montana real estate.

Squeaky Wheel Gets the Oil

First is voice-mail... a technological wonder that some instructors don't know how to use!

Next is the bookstore... what do you mean this book can't be sold back—oh I spent 45.00 for it to go paperback next semester....

Then the computer labs... a converter malfunction—I have to re-do my 10 page paper...

Just some slight headaches—anyone else have these probs??

Squeek
via the Chronicle Message Forum

Squeek: No, none of these things have ever happened to us! We all live in a perfect world. You seem to have been born with a dark cloud over your head. Our guess: Everyone's after you! However, keep in mind that conspiracy theorists recently published on this page are truly out of their mind - no need to get paranoid over this.-Ed.

More whining...

I'm white- not that it something to be proud of anymore- but I'm sick of people who cry racism - mainly black - whenever a person of color gets arrested or something to that effect. Case in point—OJ. Why does it matter that the civil trial jury was mainly white? He lied three times on the stand but the bad white jury was looking at color when they found him liable.

Another example— why is nigger ok for a black person to say but no-one else? Guess I'm just sick of being looked at as the bad guy for my color.

Itty-Bitty
via the Chronicle Message Forum

Itty-Bitty: After much discussion on your letter, we've decided that you're NOT looked at as a bad guy for your color—you're looked at as a bad guy because you're a knucklehead too cowardly to even use a real name in your possibly inflammatory letter! And if you're not a bad guy, why are you so anxious to use the "n" word anyway? And thanks for giving us all the opportunity to snicker about why they call you "Itty Bitty."

We love you too

Dear Editor,

Happy Valentine's Day. I must say, your February 10th issue was superb in every way. I can't express the enjoyment I get from reading the work of young, fertile minds as they hop from idea to idea, pausing only for the occasional coma-splice.

Leon's lugubrious Latinate phraseology I find especially excruciatingly exciting. His one-sentence synopsis of the life of Christ was superb—"cum savior" Indeed! Keep those magnificently melodious malapropisms and well-mixed metaphors comin' Leon.

What can I say about Jill's expose on the relationship between testicles and sex? We thought that guys had balls for decorative purposes—like Christmas trees. One word of caution to Jill as she goes about further scientific research on this subject, however—borrow a package of cum saviors from Leon—just in case, you know.

Bobby, Bobby, Bobby. How we missed your malevolent maunderings these three lonely, loathsome weeks. A hearty "welcome back" from me and your lessons (or, do I mean legions? Whatever...) Of loyal readers. Duff and Gall are quaking in their Guccis--and Royno is counting the days until retirement.

And Mema, the notorious proprietress of the infamous "Love Loft!" She's so hot, I'll bet they need asbestos cum saviors over there.

Keep the spirit of Chronicle journalism alive. I especially appreciate all the anonymous letters to the editor, of which, this is one.

Anonymous

Anonymous: After reading your letter, we all jumped up and down, got together for a group hug and went right out to buy a cheese log. After careful consideration, however, we decided that you many be writing sarcastically.

In order to get back into our good graces, send gifts! Leon likes fruitcake. Jill enjoys photographs of lumberjacks in compromising positions. Bob...well, we can't print what Bob likes. And Mema enjoys anything connected with Wilford Brimley.

A special response

Dear Mr. Biederman,

It is Lincoln's birthday. Just the mention of the assassinated president's name conjures images for me of slaves disappearing so quickly from plantations that it seemed they'd become passengers on an invisible train running beneath the earth.

Today it also has me thinking about James Baldwin, the Harlem-bred expatriate essayist, novelist and civil rights activist who chose to live in Paris because Americans were too prejudice against people with dark complexions. So he left.

Baldwin and Lincoln had a sense of history, a sense of the repercussions that words and actions carry. In their time, they were living wonders. They spoke with good humor, they paused and smiled on occasion, and muttered sourly to themselves about equality, a constitutional right too many people paid only lip service to.

After reading last week's "Shoots and Letters Department," I was struck by Patricia Horton's letter (The Second Jewish Taxman on the Grassy Knoll, Feb. 10, 1997) spouting that the IRS, the Federal Reserve Bank, and the United Nations are private corporations supported by tax dollars, and that these "corporations" exist for the purpose of giving Jewish people a bottomless pot of currency for taking over the world. This old-line anti-Semitic gibberish hangs tough with many people, just as Baldwin and Lincoln hung tough on their stances.

To quote Sir Francis Bacon, words carry a certain degree of distortion and error. As much as the letter itself disturbed me, the editor's response astonished me. In its attempt to be cute, its joking carried with it a reverse effect. While dismissing an idea that promotes bloodshed, it reaffirmed critical questions about what Jewish culture breeds.

Since the response was so thoughtlessly cute, it seemed that the writer or Chronicle editorial board could benefit from intimate contacts with elders. I wondered if the writer or editorial board was more concerned with the present and future than with what experience teaches. It seemed the past played little or no role in the writer's or editorial board's education, and therefore the decision was made to run a weak response rooted only in lack of experience.

Perhaps readers would better understand the context of responses from the editor if the paper's editorial board established a platform or creed and published it weekly atop the opinion page, rather than use that space for a graphic play on a box game. As prospective journalists, Chronicle reporters and editors are in a position to have their voices heard. Say what you have to say. Implying it leaves too much room for misinterpretation.

Settle not for me mediocrity.

Sincerely,
Debra A. Schwartz
Columbia College journalism instructor

Dear Editor:

I am writing to express both my concern and my outrage over the letter by Ms. Patricia Horton published February 10 in the "Letters" section of your paper entitled, "The Second Jewish Taxman on the Grassy Knoll." Two issues present themselves after reading that letter: concern about the state of mind and atmosphere that contributes to one's complete misrepresentation of facts in order to foster hatred and contempt, and outrage over the response it received by your editorial board.

Ms. Horton's letter alleges that the IRS, the Federal Reserve Bank, and the International Monetary Fund are private corporations established and controlled by Jews. Absent any evidence to support those inflammatory statements, such assertions should be dismissed outright.

That such "private corporations" are controlled by Jews is wholly inaccurate. Again, Ms. Horton fails to substantiate her claims, likely because she cannot. However, I will concede that the Chairman of the Federal Reserve Board, Alan Greenspan is Jewish. Whether Chairman Greenspan holds too much power in an issue for economists and politi-

cians, but I assure Ms. Horton that it is the function and importance of the office, not the religion of the person holding it, that is the source of that power.

The assertions regarding the IRS, Federal Reserve Bank, and International Monetary Fund could be dealt with as a contemptible of the facts that under certain circumstances appear to be true. Particularly appalling and inexcusable, however, are the lies she writes regarding Jews that "murdered Christians by the hundreds of millions...WACO style." While nations all over the world are just now coming to grips and facing up to their involvement in Hitler's murder of 6 million Jews during the Holocaust, it is both disgraceful and repugnant that such ignorance as Ms. Horton's persists. If she were concerned about the "WACO style" murders of innocent people, she should do some research into the pogroms towns and synagogues during the Holocaust. Furthermore, her statement that the Jews consolidated their power in Communist nations to murder Christians is as big a falsehood as I have ever heard. Ms. Horton ought to consider that the greatest murderer of the 20th century was not Hitler, but the Communist Joseph Stalin who, I can assure Ms. Horton, gave no favoritism to Jews when murdering his millions.

That issue aside, more disturbing in fact is the weak response, given in jest, by your editorial staff. Rather than quip about Jews working at the printing press and censoring her letter, your staff should have done the responsible thing and either not printed this ridiculous letter, or fashioned an educated, informed, and responsible answer condemning the false and repugnant comments she made. Your staff did neither, and worse, it was unclear from your whimsical response whether you condemned the content of her letter at all. Students and faculty look to your newspaper for responsible and accurate journalism, and while Ms. Horton's freedom to express herself cannot be abridged, it is unmistakably your duty stand up for truth and human dignity. I cannot fault Ms. Horton for her ignorance, but you are in a position to reveal truth and inform the public, and by printing her letter without categorical condemnation, you breached that duty in a most serious way.

Sincerely,
Helen Weiss
Senior, Columbia College

Although it is not the policy of this section—and you may never see a response this "mainstream" on this page again—we have chosen to respond to your letter in this fashion so as to prevent any possible misunderstanding concerning the matter of Ms. Horton's letter. Also playing a role in our decision is the fact that this page is a brand new experiment and, considering that Ms. Horton's letter ran in the first installment, we'd like to allow her letter and its editorial response a one-issue grace period.

We in no way intended to lend any credence whatsoever (quite the contrary) to Ms. Horton's misguided views, but we thought a few things were apparent: 1) At the top of the page was printed the "opinion" logo, and the page is a form of letters to the editor page; 2) Ms. Horton and her argument lacked a certain coherency and we figured most reasonable people would have no problem seeing her as the "crackpot" she is; 3) The editorial responses on the page were all "cute" and whimsical and Ms. Horton's letter received the same treatment and 4) In the interests of providing a "real" view of Columbia and the world, we consider it a service to let students know just what kinds of people are out there.

One final point: As far as any problems letter writers have with "cute" responses, we must remind everyone that this is a COLLEGE newspaper and the point of college newspapers is to EXPERIMENT with standard formats—what's more, this is COLUMBIA COLLEGE (need we say more?). The "professionals" can't be relied on to try anything truly original and so it is in the hearts of the young where change is bred. While we thank you for your tips on being more like the "big boys," we must extend a cordial "no thanks"—our papers have been going faster than ever and we'd rather not have the downward spiraling circulation of the "big boys." We now return you to our regularly scheduled program.

This
Is
This

Bob Chiarito



Whatever suits you...

Over the last several weeks, embezzlement has been a hot topic in the news. First there was the case involving Bill Cosby, who, only a day after his son Ennis was murdered, was accused of being the father of 22-year-old Autumn Jackson. Although there is chance he is the father, she could have delayed her \$24 million demand until his son's body was at least cold. After the Cosby incident, Dennis Rodman was taken for a ride by Minneapolis cameraman Eugene Amos, who ultimately cost him more than \$2 million.

It seems no one is immune from frivolous suits, not even Columbia. I did some checking around and found several lawsuits against the school, all of which are baseless, ridiculous and quite humorous.

Three are among my favorites: The first is Jenean Johnson versus Columbia. In her suit, Johnson is demanding \$30,000 from Columbia because the school failed to properly maintain the parking lot at the Eleventh Street Campus.

Yep, according to her complaint filed in Circuit Court, while walking through the lot, she "stumbled on the buckled, cracked blacktop pavement and fell, striking the pavement with great force and violence."

As a result of her fall, Johnson claims to be suffering from "great pain and agony in body and mind as well as great emotional distress." I couldn't find out what, if any, relationship Johnson has with Columbia, besides the fact that she walked through our lot and took a dive.

The next case, Irene Ruckoldt versus Columbia, is another classic. Her 1996 case alleges (among other things) that Columbia failed to correct the placement of a floor mat when it knew or should have known of the dangerous condition.

At the time, Ruckoldt worked for the Illinois Department of Public Aid, which rented offices in the Torco Building. According to her suit, Ruckoldt entered the building, caught her foot on the mat and "sustained injuries to her person of a permanent, personal and pecuniary nature."

If you're wondering how much Ms. Ruckoldt feels she deserves for getting her foot caught on the mat, she demands "an amount in excess of \$50,000." For fifty grand, Ruckoldt deserves a swift foot in the ass.

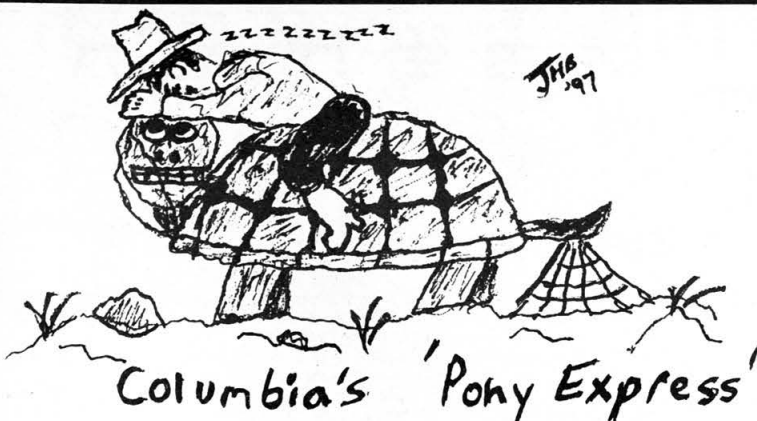
The last case, Joel Stohlman vs. Columbia, is my favorite. Stohlman, a businessman from Connecticut, was riding in a cab on Harrison St. when a mini-van, owned by Columbia, collided with the cab.

After speaking with Stohlman, it is unclear who was driving the mini-van. What is clear is that Columbia is being sued, along with Yellow Cab Company and Allright Parking.

Stohlman told me he was unsure if the mini-van's driver worked for Columbia. After reading the complaint, it appears that the mini-van was stolen. The school is being sued because its driver hit the cab, forcing Stohlman to undergo surgery.

If the car was stolen, how can he claim that the driver worked for Columbia? When I asked, he was again unsure. He was even unsure how much money he wants. In his complaint, he demands "a sum of money in excess of the jurisdictional limits of the law..."

It seems the only sure thing about Stohlman is that the accident affected more than his body.



Better just buy stamps

Funny how, on the same editorial page, we can commend Columbia for training one of Hollywood's rising stars (see below) and also address a remarkable display of incompetence. And the recent snafu in Columbia's mailroom, related in Robert Stevenson's front-page story, is certainly a case of incompetence.

At this point, we're not sure who's to blame for the expiration of the college's Business Reply Permit (which pays the mailing costs of school-addressed envelopes students return to the college), but it doesn't look good for the college. Sure, the United States Postal Service does not have the greatest reputation when it comes to competence. And sure, it's possible that the post office did not make the call to inform the mailroom of the permit's expiration—although they claim they did.

Nonetheless, it doesn't seem right for a college of Columbia's calibre to fall victim to a lapsed permit, delaying the oh-so-important business of students' financial aid processing.

It seems that someone in Columbia's mailroom might have noticed, sometime between Jan. 14 (the day the permit expired) and Jan. 31 (the day mailroom coordinator Bob Keck actually called), that someone might have figured that something was wrong—thousands of students here utilize financial aid, and one would think that after a few days the receiving of no replies would prompt a questioning. But it didn't.

Considering many replies of great importance are payed for through our mail permit, we certainly think somebody should have written down or typed in—in a computer, on a calendar, in a database or at least on a post-it note or something—the date our mailing permit would expire. But nobody did.

Something needs to be done in the mailroom to make sure this never happens again. Immediately.

'Fixing' Open Admissions

You may have wondered what, if anything, would actually materialize from those scholastic examinations that were given last fall. You probably thought that the school was wasting your time and, for that matter, your money. But, in actuality, we are happy to announce that Columbia has reviewed the results of these tests and has instituted a new learning center where students can go to get often-needed assistance in math, reading, writing and spelling (see story, page 1).

And we are even happier to announce that the tutoring sessions are free—there's no cost for materials or the professional instruction. The Sylvan Learning Center, in conjunction with Columbia, will house this all-inclusive program on the third floor of the Wabash building, which means no running from floor to floor to catch up with the proper department.

With an open admissions policy, where students come into the school at varied educational levels, it is about time Columbia took such a large step toward lifting the overall level of the students' scholastic performance and, in the process, taking a difficult step toward rectifying the problems of Open Admissions—a great idea, but one that has shown some problems over time.

We welcome the Sylvan Learning Center to Columbia.

The spotlight hits CCC again

If you're new to Columbia College Chicago, or if you have not looked into some of the current movers and shakers who learned their relevant artistic ropes within these halls, you may wonder from time to time if all that's said about this institution is true.

You've heard it called a "nationally respected" (and in some cases "internationally respected") school; you've heard it spoken of as the birthplace of artistic dreams come true. But if you're the type who remains suspicious until you're shown proof, look no further than page 16 of this issue.

This year's co-winner of the Sundance Film Festival's dramatic Audience Award did not graduate from Columbia University in New York. And he did not graduate from Columbia University in Missouri. Theodore Witcher, who wrote the script for "love jones", which won him the Audience Award, graduated from Columbia College Chicago.

The movie will not debut until March, but we're sure it's quality will do our school proud. The film portrays young, urban African Americans in a manner that avoids the stereotypes all-too-common in Hollywood: as hard-working, intelligent, feeling human beings. In other words, as opposed to most of Hollywood's fare, Witcher's work showcases African Americans in a realistic manner.

And "love jones" also brings a "Windy City" angle to Hollywood, as much of his inspiration came from the black poetry scene of Chicago. We're proud to say he came from our school.

Stuff
From
Staff

Rob England

My virtual first date

By the time this column goes to press and is available to Columbia's entire student body, Valentine's Day will have passed, U2 tickets will have gone on sale and promptly sold out and I will have gone on my first date in over a year. But as I stare at the computer screen and type away, it has not yet occurred. It's still a few hours away. To commemorate the occasion (the Franklin Mint is making plates) I figured I would tell you how it went in advance, just so I don't have to repeat the story all week.

Now I should explain the reasoning behind my positive outlook, since it is most unlike me. First off, it's been a year—enough said. Secondly, since the last thing I need in my life right now is another commitment (of any kind), I will surely have the opportunity to be engulfed in one. That's how it works. You see, the big guy upstairs thinks this kind of thing is funny, so he keeps hitting me with these oddly ironic situations. Most importantly, though, is the fact that some stranger was waiting for me inside the Wabash Building today to give me a little bag with a condom in it. If that isn't a promising sign, I don't know what is. I mean, if the school's behind me on this one, what do I have to lose?

So call it wishful thinking, call it the alcohol talking (I'm a little nervous); but this is how well my date went.

It was a brisk evening in Chicago as I drove up Clark Street. The city had mellowed from a long day...

Ahh hell, if I tell you guys all the details, I'll end up missing the whole thing. So here's the beef of it. We got a bite to eat and then went drinkin'.

A pizza joint for dinner and on to Danny's for drinks. Sounds perfect doesn't it? For those of you who don't know, Danny's is a dark, hole-in-the-wall joint in Bucktown where the scene is mellow, the Guinness is cold, dogs walk around freely and they don't accept American Express (they probably do, but I couldn't resist). It's not a pick-up bar, it's a bar where you sit and talk.

And that's how we passed the time. We discussed our goals, our families, how long it has been since she's drank, why it's been so long since I've dated, what she thinks...

Wait a minute. No, we didn't talk about that. The night was so fun I'm starting to forget the details. Hee hee, so, where were we?

After I paid for her seemingly endless drinking binge, I acted as her taxi home. She looked so beautiful through the rear-view mirror as she laid down, asleep, in my backseat. And she was light as a feather when I carried her up to her fourth floor apartment in one of those buildings, like Columbia, with frequently malfunctioning elevators. As I opened her door she showed her appreciation by, well how do I say this without upsetting our younger audience, giving back dinner and all those drinks. It couldn't have been more perfect, an event one could only handle on an annual basis.

There, all the bad thoughts are out of my system. Now if what I've been told all my life about things always being much worse than they actually are is true (personally I think I've been misled), my date can't possibly go wrong. And if it does? Well, there's always next year.

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Rockin' Rob's Radical Music Reviews

This week: Bowie goes techno, Moby goes hard-core, Veruca Salt goes for the big one

By Rob England
Staff Writer

Techno, ambient, jungle...**David Bowie?** It just doesn't seem right, does it? But like many other artists today, Bowie has noticed rock's stagnant condition and turned to the multi-dimensional arena of electronic music.

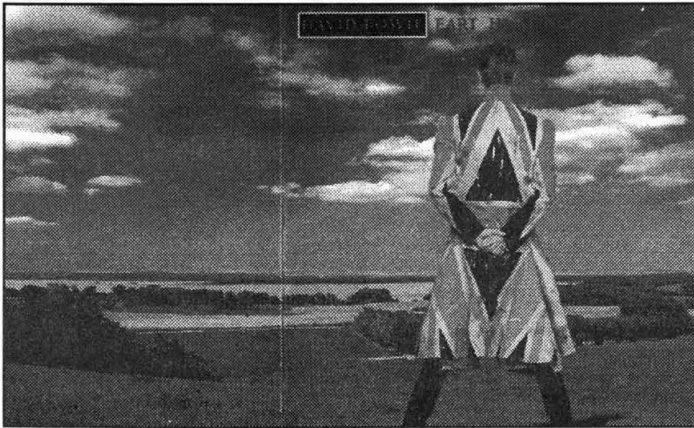
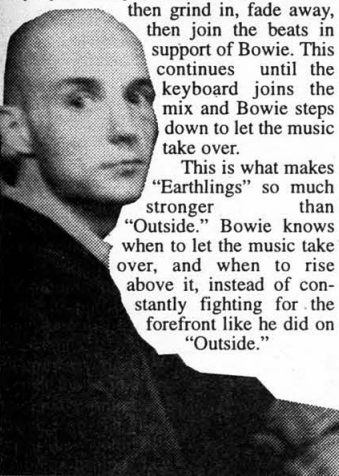
He first delved into electronic sounds on his last release, 1995's "Outside." Coproduced with synth-master Brian Eno, "Outside" marked a new low in Bowie's once illustrious career. The complex concept album tried too hard to force a continuous narrative, while neglecting song-writing and original music.

On "Earthling" (Virgin), however, Bowie has successfully waded into the electronic realm by remembering why he is famous in the first place—he's a pop singer.

Full of up-tempo techno beats and driving guitars, "Earthling" could easily be mistaken for the energetic work of Orbital or the Orb. But Bowie improves on the equation by adding his keen sense of song-writing. He doesn't simply scream the lyrics like most electronic bands ("Firestarter," anyone?) he sings them like he would sing a pop song. It's like "Little China Girl" played at a slow speed on the record player, then mixed with techno beats.

The best example of this is the album's strongest track, "Battle for Britain (The Letter)." It begins with Bowie supported only by a steady stream of beats. Guitars then grind in, fade away, then join the beats in support of Bowie. This continues until the keyboard joins the mix and Bowie steps down to let the music take over.

This is what makes "Earthlings" so much stronger than "Outside." Bowie knows when to let the music take over, and when to rise above it, instead of constantly fighting for the forefront like he did on "Outside."



Towards the end of "Earthling" Bowie shows his age by runnings out of gas. The track "The Last Thing You Do" is aptly titled because it's where the music should end. But Bowie trudges on with two more tracks, one of which is another ill-fated Brian Eno collaboration.

Despite the weak ending, Bowie has still triumphed with "Earthling." In fact, his achievement is one of monumental proportions. Very seldom can artists jump from genre to genre while withholding a sound musical image. Bowie has done this, and in the process created one of the finest blends of electric pop to date.

Then there are those artists who are not so fortunate when genre hopping. Case in point is the latest album from east coast DJ extraordinaire **Moby**. A critical darling after his 1994 release, "Everything is Nothing," Moby presented one of the many possible routes music could take in the future.

Since then musicians have indeed ventured down the electronic path, some to great acclaim, others to frequent radio play (check out Prodigy, the Chemical Brothers, etc).

Perhaps this is why Moby has decided to try his hand at something new. On "Animal Rights" (Elektra), Moby has forgone the synth-driven aural transgressions from albums past. This time around he has opted for what can best be described as hard rock, maybe even metal.

The album begins peaceful enough, with a somber musical

introduction, but quickly transforms into a barrage of metal guitar riffs and pounding drums that is "Someone to Love." Think of it as heavy old Butthole Surfers music mixed with the angst-laden lyrics of any of today's popular crybabies. It's a difficult combination to pull off, and even more difficult to coming from a man who stressed originality on his last album.

Therein lies "Animal Rights'" main flaw—there's no new, original material. Tracks like "Say It's All Mine" are nothing more than Nine Inch Nails Rip-offs, and poor ones at that. Half-way through the album, the material becomes tiresome and boring.

Moby was obviously aware of this when releasing the album, writing in the liner notes "Please listen to 'Animal Rights' in it's entirety at least once." Well, for a 75-minute album, this proves an interesting, not to mention challenging, proposition.

It isn't until the album's final moments the Moby gets back to his roots with some serene atmospheric tracks, but it's too little too late—Moby fucked up.

This was Moby's big chance given his favor with the critics and America's current infatuation with the UK's electronic scene. And, unfortunately, he has managed to blow it.

But enough of that electronic garbage that nobody listens to. Let's get into the radio friendly alt-rock material.



Of all the "Next Big Thing" bands to come out of Chicago in recent years, few have made as much of a splash as **Veruca Salt**.

The hit single "Seether" launched Veruca Salt out of Chicago and into the sights of teenagers across the country. Their album "American Thighs" proved a commercial success even though it was nothing more than mediocre blend of wailing and music. They were now a national headliner, instead of a small club band.

But that wasn't enough for Veruca Salt. They wanted more. They wanted to be bigger. Enter big-hair cock rock producer Bob Rock. Formerly known for his work with bands like Metallica and Bon Jovi, Rock's job was to beef up the band's sound.

Any man will tell you, however, that bigger isn't necessarily better. In music this is true because bigger often leads to muddled vocals and overbearing instruments.

But with "Eight Arms To Hold You" (Outpost), Veruca Salt proves that the ladies have been right all along—bigger is indeed better. In fact this album sounds huge. The guitars are big, the drums are big, and Nina Gordon and Louise Post wail louder than they ever have before.

It is Gordon that emerges as the band's premiere singer/songwriter. Her voice sounds more fine-tuned than it has been in the past. Her screams and squeals are still there, but there's now a slight sophistication in her voice. Ballads like "Benjamin," "Lonliness Is Worse," and the near-epic "Earthcrosser" shimmer with Gordon's beautiful, though slightly hesitant, vocals. Mixed with poignant songwriting, the songs possess a certain charm that wasn't present before.

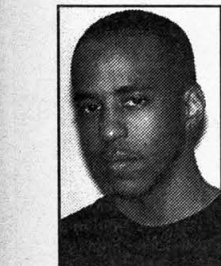
Now I'm not saying Post's contributions don't belong on the album. "One Last Time" is a particularly effective song, but the rest of her work isn't very consistent.

That's the one problem that Veruca Salt has been plagued with since the beginning: inconsistency. But they have improved and grown since "American Thighs." They're nowhere as big as they would like to be, but with a little more polishing, they will be.

◆◆◆◆

Power Of Our Rhythm

◆◆◆◆



With Tim Matthews

Yo kids, what's the haps? I know you guys missed me. Don't worry, the only person in the paper who kept it real will never leave you unless they decide that I can graduate. First up to bat is 106jamz. You guys get mad props for that promotional concert you gave with Def Jam recording artist Redman, who, to put it mildly, rocked the @#\$%!! The event took place at the infamous House of Blues, located between the two twin towers at Marina City in downtown Chicago. This is the first concert I've ever been to that started on time. Redman took us on a furious journey into the darkside with hits like "Blow My Mind," "Time 4 Sum Action" and "Tonight's Da Night." Although the show was the shortest concert I've ever been to as well, it seemed like everyone that could fit into the concert hall (which holds over a 1,000 heads) had their appetites satisfied. The Funk Dr. Spock had enough time on his hands to give us some Muddy Waters (his new album which includes "Whatever Man," "It's Like That (My Big Brother)" and "What the **** are You Looking

For"), but he let Chi-town's very own Common Sense get up there and do an ugly freestyle that left the crowd in awe. The concert was free, and for all you brothers that go to concerts two-and-a-half hours after they start, you would have learned your lesson at this concert.

C.U.M.A., which stands for Columbia's Urban Music Association, is having Urban Music Showcase II Feb. 20 in the Hokin Annex, located at 623 S. Wabash Ave. for all you new students and weeples. The Showcase is a two-part function that starts at 5 p.m. and concludes at 10 p.m. Promotional items will be provided by two of the "Big Six," Sony Distribution and BMG Distribution. The first part of the Showcase will entwine a panel on A/Rs and producers in the music industry, which will be moderated by the man who's had a major hand in R. Kelly's success, Jive Records Vice-President Wayne Williams. The second part are performances by local talent who are good enough to get signed but don't have the resources for exposure. A special Homejam guest will appear and Seneca, a.k.a. J-Z da Hustler, won't tell me who it is, but we still cool. Admission is \$5 and sellin' in the 1's and 2's will be my boy DJ Jamal Dat. This is just one fundraiser that the organization is pushing towards it's 2nd Annual Urban Music Conference, tentatively scheduled for early May.

As the concert info keeps coming in, I'll play the middle man and let you know where to be:

Open Mic at Columbia's Dorm's, tonight at 7:30 p.m. SIN (Service Industry Night) featuring Steve "Silk" Hurley and CeCe Pettiston at HOB Feb. 24, 9 p.m.

Joshua Redman at HOB, March 12, 9 p.m., 18 and over, \$15.

De La Soul at the House of Blues, March 21, 9 p.m., \$18.50.

Singles makin' sense:
Syndicate--"Jenny Jones"
Twista--"Emotions"
New Edition--"You Don't Have to Worry" (remix)
Montell Jordan--"What's On Tonight"

If you are a college student that's majoring in either Management, Marketing or Radio, then this is for you. V-103, the best variety of hits and dusties, is looking for an intern for their weekend promotions staff. Though it's not a paid position, take my advice, you need to have something like this on your resume when it's all said and done. Record labels and radio stations want a degree, but when some sort of experience comes with it, the world becomes your oyster. If interested call (312) 360-9000.

Once again service is over. I'd like to hear from you, my readers, more this semester. My rookie start is over-with and I can handle criticism (though there won't be any) if it's constructive and thought-out. Give me your comments, your rhymes, your poetry, your Bulls tickets, your girlfriends. Just kidding! If you have something to say at any time, either drop a note off in Room 803 in the Wabash building or leave a message at Ext. 5343 or 5732. From now on I won't be known as Tim, I'll be known as Da Silencia, my songwriting name. By the way, did I forget to mention that Scarface has a new record coming out and he'll be in town for a couple of days at the beginning of next month? Want to know more? I'll tell you next months!

Peace Out and Much Love!

ABC News caught lyin' on Food Lion story

On Media

Jason Kravarik



A few weeks ago, "ABC News" was ordered by a jury to pay the Food Lion supermarket chain \$5.5 million. They said ABC's "Prime Time Live" was negligent for knowingly deceiving Food Lion during a hidden camera report. While the story uncovered poor conditions at Food Lion stores including the reselling of outdated meat, the trial, on the other hand, uncovered a flurry of discussion into the use of hidden camera investigations. In the end, the jury found that ABC was negligent for lying on job applications they filled out to get network producer's jobs at various Food Lions.

The jury's decision sent a shock through the journalism profession, questioning the future of undercover reporting. But the fact is, undercover reporting wasn't the issue in the trial itself. What the jury deliberated on, among other things, was the "deception" by ABC in putting down a false job history and phony references on job applications. While Food Lion claims that ABC's report, anchored by Diane Sawyer, was staged, the judge told the jury to deliberate as if the report was completely factual, "Prime Time" later reported.

That leaves the question in this case as to whether or not ABC should have lied to get a story. The jury didn't think so. And they raise a good point. If journalism is all about the truth, then is it appropriate for a journalist to lie to get a story? That would be hypocritical.

Yes, "Prime Time" did lie in the process of putting together their story. But in this case, the network was acting on tips it received from former Food Lion employees. They weren't just going to all supermarket chains falsifying applications in hopes of getting hired and then running wild with hidden cameras. "Prime Time" had a legitimate reason based on what they felt were promising tips.

Think of a police sting operation. We often hear about sting operations where people suspected of driving on a suspended license are sent letters—fabricated by the authorities—telling them they have won a prize. Super Bowl tickets, a TV and VCR, for example. And to claim their prize, they have to drive to a certain location. When the offenders arrive in their vehicles, they are arrested for driving on a suspended or revoked license. Should the police flat-out lie to expose and arrest these offenders? The letters they send out in such stings are all one big lie, but that's rarely questioned by the public. Instead, we praise them for the end result: getting the bad guys off the streets.

Regardless of whether or not some of Prime Time's examples were misleading, they still found several credible examples of poor conditions at Food Lion. At all costs, a journalist should never resort to lying, but in this case, where Prime Time

was under the pretense that Food Lion may have been endangering the public, ABC would have been doing a greater disservice by cracking under legal pressure and ignoring the story. Even though ABC is appealing the decision, the legal ropes tied around the news media may have already been tightened.

Geraldo? Credible?

Upset that Tom Brokaw didn't mention his name when promoting CNBC's O.J. Simpson civil trial coverage, Geraldo Rivera announced last week that he is quitting his CNBC show. Brokaw made the reference to CNBC minus Rivera during the State of the Union Address.

As of late, Rivera has been making an effort to clean up his image. However, local broadcasters would probably say Brokaw promoting Geraldo Rivera is like Carol Marin praising Andy Nebel.

But will they be in color?

Ted Turner strikes again. He has landed the premiere rights to some of today's most acclaimed movies. "The English Patient," "Shine" and "Evita" all will air on either TBS or TNT. "Mighty Aphrodite," "Jackie Chan's First Strike," and "The Island of Dr. Moreau" were also part of Turner's deal announced last week.

Turner acquired the exclusive rights to "Space Jam," "Michael," and "Mars Attacks!" in January. While it will be some time before those movies air, viewers won't have to wait long for "The

Shawshank Redemption," which airs this June on TNT. To top it off, Jim Carrey's "Dumb and Dumber" comes to TBS in September.

Guilty, says NBC

NBC's Monday night movie sunk to a new low by airing "Love's Deadly Triangle: The Texas Cadet Murder," a movie based on the true story of a teenage love triangle that ended up in murder.

NBC didn't even wait for the trial to finish before they aired the movie. Instead, they ran a disclaimer at the end explaining that the suspects—one of which admitted the crime, only to withdraw his confession—say they are not guilty.

The suspects may very well be guilty, but that's not for NBC to decide.

Slow news day...

The Associated Press recently reported that Liam Gallagher, lead singer of the rock band Oasis, had to cancel his wedding plans because of "obsessive and intrusive media attention."

Reporters were camping out at Gallagher's home and possible wedding sites last week, and some even called him up at home.

He reportedly told them, "I'm not getting married today, I'm in bed."

Gallagher is engaged to actress Patsy Kensit.

Mema's Love Loft

With Mema Ayi



Studs, sluts and sense

In the age of AIDS and all the hype over every other venereal disease out there, we should all be a lot more careful about who we're doing and under what circumstances we're doing them.

It would be nice if we could all save ourselves for our spouses, with whom we will live happily ever after. We all know the how the whole "happily ever after" thing usually works out.

So, being young and single, chances are that we are often times going to come across people that we are physically attracted to that we don't want to have an actual relationship with, let alone marry and breed with. And that's fine. If you and another consenting adult make that decision, and are clear on the terms of the relationship (or the act), there should be no problems. You should even be able to "hook-up" again if that suits both parties. The thing you have to be careful of is to make sure that none of those nasty feelings or emotions get in the way of a good time.

Meet John Doe, an average looking guy. He leads an average life. He's just a regular Joe. Every now and again John meets some good-looking woman at a club or a bar or in the supermarket or wherever else John meets random women and takes her home for an evening of, well let's just assume they're not playing

Bingo. John's not in a relationship and is honest about his expectations with most of the women. He doesn't lead anyone on. If John does this about once or twice a month or more, would you put a label on him? Would you call John a slut? A whore? A loose man? (Does that term even exist?) Or is he just another studly guy?

What if we were to change things around? If Jane Doe were doing the exact same thing, would you put her in the same category that you put John in? Or would she be different because she's a woman?

Jane is very honest with the men she has these random encounters with, making sure that her random companions understand that she expects nothing more from them. Could she be the equivalent of a studly guy (studly chick)? Or does she have to be a slut/whore/tart, etc? Is she a loose woman for not saving herself for her husband?

Our puritanical society's strict gender roles keep men doing whatever they want to do and keep women in their place with their legs crossed at the ankles. Even with the sexual revolution and the women's rights movement, women still find themselves being judged more harshly than men are when it comes to casual sex.

Now, I'm not saying we should all go out and engage in as much casual sex as possible so there will be fewer people to judge us for our actions, I'm only asking that men and women be judged equally on the matter. Especially if it means that we, as a society, can start calling men sluts and whores (or the equivalent) for having sex with large numbers of women.

Or, if that's too much for people to handle, maybe women can get some of those studly labels that have always been given to men.

It would be nice if we could all save ourselves for our spouses, with whom we will live happily ever after. We all know how the whole "happily ever after" thing usually works out.

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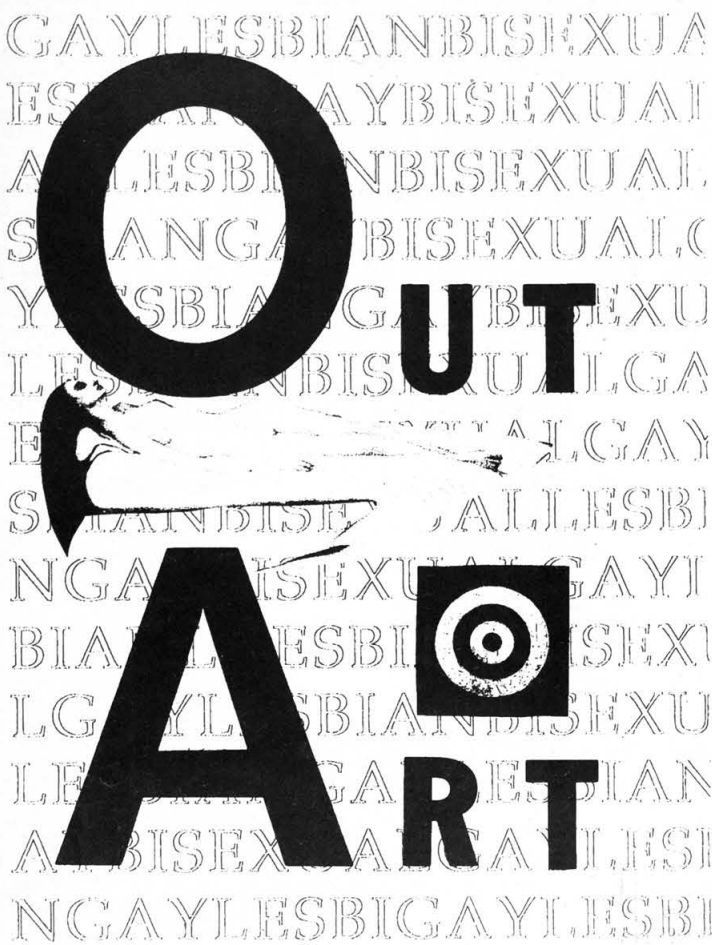


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Deaf theater workshop arouses the senses

By Jerry La Buy
Copy editor

The Interpreter Training Department of Columbia College hosted an informative and very entertaining workshop with members of the Tony Award-winning National Theater of the Deaf (NTD) on Tuesday, Feb. 11.

The NTD performs these workshops at colleges all over the country in an effort to help create awareness for their theater and for the art of deaf theater in general. These one-and-a-half-hour workshops are also designed, "to get people to listen with their eyes" said Laine Dyer, the NTD's director of publicity. It did that quite well, and also explored the other senses that become more aware when a person loses their hearing.

The NTD started their productions almost thirty years ago in the fall of 1967. They were the first American theater for the deaf, being preceded only by a Russian group that had started five years earlier. One difference between these two groups is that the NTD doesn't only perform plays written specifically for the deaf. The NTD was the first deaf theater to adapt the classics written by Shakespeare and Carroll. These adaptations are what they

have performed, for the most part, during the last 30 years. They were also the first deaf theater to incorporate both deaf actors using sign language and hearing actors who speak their parts. This allows both the hearing audience members to see the words, and understand them, as they are signed on the stage. This style was demonstrated in the workshop by three different activities that were aimed at working the three main ideas of deaf theater.

The first workshop activity was a sort of matching game that had members of the workshop sign some basic animal names quickly. After a quick course on the proper signs for the various animals (signs can differ due to regional stylings) the participants were given a card that had an animal name. Only one other member of the group had the same animal name and the objective was to find that person by signing the animal name on their card quickly and clearly. The last two people to match up were then out of the game and another round would start. This exercise stressed not only the need to sign quickly and clearly, but to also show the importance of using your eyes to understand.

The second activity was designed to show the importance of sensory memory. The NTD members put the

workshop participants into two circular groups, each member putting their hands on the shoulders on the person in front of them. They were given about 5 seconds to feel that person's shoulders, neck and head. They then had to close their eyes and locate that same person using only their sense of touch. This was difficult for most and the activity stressed the importance of how the other senses are heightened when one sense is lost.

The third and final activity of the workshop let the participants try their hand at performing a non-spoken scene. The participants were again separated into groups and given the fairy tale "Little Miss Muffet". The twist here was to show this well-known story with a very different style. For example, some of those styles were Little Miss Muffet as a ballet, with a sumo wrestler as Little Miss Muffet, or as a western. This activity really helped the participants to think visually and use physical motions to express their story clearly without using words.

After the workshop, Interpreter Training student Angela Ferina said, "[The NTD workshop] was a good way to meet other people in the program and it was a good experience to work with the NTD actors."

Film Fare niblet

"Dante's Peak" explodes

By Joseph Schrank
Correspondent

When going to review a movie that receives critical or poor acclaim I try to keep an open mind. In the case of "Dante's Peak," everything I've heard or seen has been negative.

Over the past couple of months, I've read that "Dante's Peak" was poorly written and is a ripoff of the highly successful "Twister." Furthermore, the underlying politics of studio competition seemed to have raised jealousy's ugly head. Hollywood would never be guilty of that, though.

Twentieth Century Fox, fresh off the tremendous success of "Independence Day," also has in the works a natural disaster thriller that just happens to be named "Volcano." Weird coincidence? I don't think so.

The folks at Universal upped the production of "Dante's Peak" and the media, no doubt through Fox's urging, forecasted doom for the rushed work.

So with all this background only one question remains: How was the movie?

Let me preface by saying that any movie with Linda Hamilton ("Terminator") and "Terminator II: Judgement Day" is worth watching, but I digress. Then again, any movie with Pierce Brosnan, whose superstar status was kindled by "Golden Eye," will be highly financed.

Brosnan stars as Harry Dalton, a hotshot volcanist in the United States Geological Survey. He monitors seismic activity in Dante's Peak, a volcano that has been dormant for 7,000 years. He is sent to the resort town to investigate.

In steps the lovely Rachel Wando (Hamilton) who tackles the triple role of town mayor, cafe owner and single mother of two. She accepts an award from Money Magazine that votes Dante's Peak the second most livable town in the U.S. An investment package of \$18 million is also awarded at the ceremony.

The plot, or semblance of a plot, thickens when a couple is found burned alive in a hot spring. Dalton calls in his disaster team and the predictability of Leslie Bohem's script comes out.

Basically, the rest of the movie is a combination of "Jaws" and "Twister." Bohem was smart, though, to copy what worked from these movies.

Dalton's boss comes in and can't see the danger Dante is building to. He sends Dalton on vacation and warns him of the economic and political consequences of stirring things up. Shades of "Jaws" are easily seen here.

As the mayor, Wando isn't worried about the political suicide but just wants what is best for Dante's Peak. Another eerie coincidence is that Hamilton plays the mayor while Murray Hamilton (no relation) was the crazy mayor in "Jaws."

The predictability of what follows is nothing that hasn't been done before. However, the difference is the quality of the special effects as Dante wreaks its havoc.

The last half of the movie is the thrill-ride of a lifetime. If you thought the effects in "Independence Day" were spectacular, you haven't seen anything yet.

Downfalls of volcanic ash reminiscent of the Mt. St. Helens blast and a river that is turned to acid by lava are only a few of the treats one is in for.

The significance of "Dante's Peak" lies not in the acting or lasting theme, but in its special effects.

Brosnan seems to have been miscast and can never be taken very seriously. The role of Wando for Hamilton, however, is a breath of fresh air from her portrayals in the "Terminator" blockbusters. In the twilight of her career, Hamilton remains a strong box office attraction. Another "Terminator" movie would be her perfect role. We can all dream, can't we?

As for that other studio coming out with a volcano movie later this year all I can say is good luck and I hope it's as good or better than "Dante's Peak." Like I said, good luck.

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Film grad earns Reel success

The potential for achievement awaiting outside of Columbia's walls is demonstrated by yet another success story—that of 1991 film graduate, Theodore Witcher, who's work brought a Columbia connection to the Sundance Film Festival

By Jill Schimelpfenig
Features Editor

Get together. Fall apart. Start over. In these three short sentences a journey towards achieving a long-lasting love is summed up succinctly. But in reality, this trek can be anything but quite this simple. The image of that one person who could make your life complete may be so clear in your mind, but in reality the manner in which this love is finally attained will often times be more like a drama of sorts.

Through his film "love jones," Columbia College film graduate and this year's co-winner of the Sundance Film Festival's dramatic Audience Award, Theodore Witcher, presents his audience with a comical, yet complex love story that tracks the

lives of two lover's through a series of their romantic but untimely encounters.

The movie, which is being hailed as an innovative portrayal of young, urban African-American life, was filmed in Chicago and includes a cast of familiar faces in show business. Larenz Tate and Nia Long star in "love jones," along with Isaiah Washington, Lisa Nicole Carson and MTV's Bill Bellamy.

"This is a movie about a world and characters which audiences have never seen," says director Theodore Witcher.

Steering away from stereotypical exhibits of African-American culture, the film focuses on a world seldom seen in cinema - that of young, intelligent black men and women simultaneously working to develop careers and sift through relationship dilemmas.

"This is a movie about a world and



Theodore Witcher (above) graduated from Columbia in 1991.

characters which audiences have never seen," says Witcher. "Particularly in a black movie, you've never seen two intelligent, educated twentysomething people who are not trying to do each other in."

"There is not one lethal weapon in the film, and the only wound is a broken heart," adds the 27-year-old director.

Tate plays Darius, a man struggling with a career in writing, while Long becomes Nina, a photographer on the prowl for an exciting career.

The two meet at in time in their lives when neither are ready for a serious relationship. They express interest in one another, yet remain uncertain of how deeply their feelings run. Their doubtful feelings force them apart, living in separate parts of the country, and then other factors bring them back together again. Inspiration for the movie came to Witcher through his

real-life experience as a young adult. The black poetry scene in Chicago, where the writer/director would hang out, became the backdrop for "love jones." The Sanctuary, the club in the film where many of the scenes take place, is created to reflect the look and feel of the Harlem Renaissance of the twenties and thirties.

The artists who came out of this period helped to create a lively cultural scene in Chicago. Witcher along with production designer Roger Fortune worked to create a sense that the characters in "love jones" are following in the footsteps of their heroes and heroines.

Since 1991, the year he graduated from Columbia, Witcher had the essence of "love jones" already in his mind. But it wasn't until three years later that he finally put his thoughts into writing.

The script first impressed producer Nick Wechsler ("sex, lies and videotape"), who went on to establish it's place at New Line Cinema, and consequently the film is set for national release on March 14.

This is not the first time that Columbia's film department has had one of its own achieve such a formidable level of success. Janusz Kaminski, 1987 graduate, received the Academy Award for cinematography for his work in "Schindler's List." Kaminski has also received awards from New York Film Critics Circle, the Chicago Film Critics Association, the National Society of Film Critics and the Los Angeles Film Critics Association.

In addition, a current Columbia film student, Tomomi Itaya, was awarded an internship with Kaminski where she assisted in production on the sequel to "Jurassic Park," entitled "The Lost World."



Nia Long was most recently seen in the hit comedy "Friday," starring opposite Chris Tucker and Ice Cube. Larenz Tate has had roles in "Menace II Society," "The Inkwell" and "Dead Presidents."

Face Value

By Blair Fredrick

If you were trapped in an elevator with Darth Vader, what small talk would you make?



John Berger
Film/Theater
Sophomore

How do I get recruited into the Dark Side?



Oscar Martinez
Theater
Junior

I would stand there with my mouth wide open. Then, I would say, "Nice to meet you. Aren't you hot under there?"



Michelle Yorens
Film/Video
Sophomore

I'd tell him how bad the elevators are at Columbia.



Mangaliso Makama
Sound/Music
Junior

I would talk to him about the pleasures of the Dark Side of the Force.



Daniel O'Connell
Photography
Junior

I'd ask him where he gets all those cool black clothes. I'd also ask him if he wore Goth back in the '80s.



Joe Cominsky
Journalism
Junior

Is that a light sabre under your robe or are you just happy to see me?